THE *Australian* ACCORDIONIST

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Continental Music Studio, Sydney. Principal, Mrs. E. Brandman. Pupils on stage at the last Annual Concert.

EISTEDDFOD NOTES

NEW SOUTH WALES
WOLLONGONG EISTEDDFOD, April 28, 1962

Adjudicator: Mr. Len Peachey, Manly.

Piano accordion sections are as follows:

101—PIANO ACCORDION SOLO (10 years and under). Scottish Waltz Selection No. 1. R. M. Adamson. F31. First Prize, Gold Medal; Second Prize, Silver Medal.

102—PIANO ACCORDION SOLO (12 years and under). "Trouping" from Two Little Marches. J. Radford. F20. First Prize, Gold Medal; Second Prize, Silver Medal.

103—PIANO ACCORDION SOLO (14 years and under). "Valse Valerie." J. Gregory. F16. First Prize, Gold Medal; Second Prize, Silver Medal.

104—PIANO ACCORDION SOLO (16 years and under). "Raiders March." P. Deiro. 105. First Prize, £2/2/-; Second Prize, 15/-.

105—DISTRICT PIANO ACCORDION (16 years and under). Own choice. First Prize, £1/1/-; Second Prize, 10/6.

106—PIANO ACCORDION SOLO (18 years and under). (a) "Valse Acrobatique." Y. Crossman. 197. (b) Own choice. First Prize, £3/3/-; Second Prize, £1/1/-.

107—PIANO ACCORDION SOLO (Open). "Olive Blossoms." Frosini. First Prize, £5/5/-; Eecond Prize, £2/2/-.

108—PIANO ACCORDION DUET (14 years and under). "Rose of Tralee." Traditional. L6. First Prize, Gold Medal each; Second Prize, Silver Medal each.

109—PIANO ACCORDION DUET (Open). Entry Fee 2/6 each. "Gavotte." F. Gossec. L17. First Prize, £1/1/- each; Second Prize, 15/- each.

110—PIANO ACCORDION QUARTETTE (Open). Entry Fee 5/-. (a) "Sometime Waltz." Fiorito. Beynon. M80. (b) Own choice. First Prize, £1/10/- each player; Second Prize, 15/- each player.

QUEENSLAND
WYNNUM — MANLY EISTEDDFOD, MAY 19, 1962

Includes six sections of accordion solo and one each for duet and for accordion ensemble.

92—ACCORDION SOLO (10 years and under). Prizes: First 15/-, Second 7/6 donated by Wynnum Quality Meat Purveyors. Entry fee 2/-. Own choice.

93—ACCORDION SOLO (12 years and under). Prizes: First £1/1/-, Second 10/- donated by Queensland College of Music. Entry fee 2/-. "Duke of Perth," arr. by Robert McF. Adamson. Hohner No. F.39.

94—ACCORDION SOLO (14 years and under). Prizes: First £1/1/-, Second 10/- donated by Leon Guiness. Entry fee 2/-. "Thistledown Waltz" by Amy Short. Hohner F.33.

95—ACCORDION SOLO (16 years and under). Prizes: First £1/1/-, Second 10/- donated by Queensland College of Music. Entry fee 2/-. "Valse Serenite" by Gerkard Kerskes and Robert V. Winitzky. Hohner I. 180.

96—ACCORDION SOLO (18 years and under). Prizes: First £1/1/-, Second 10/- donated by Grice-Nicholson. Entry Fee 2/-. "Festa Rusticana" by Gerald Crossman. Hohner I. 113.

OPEN

97—ACCORDION CHAMPIONSHIP. Prizes: First Trophy, Second £1/1/- donated by Queensland College of Music. Entry fee 4/-. "Cuckoo Waltz" by J. E. Jonasson, Keith Prowse. Hohner I. 156.

98—ACCORDION DUET. Prizes: First £2/2/-, Second £1/1/- donated by King and Kings. Entry fee 4/- pair.

99—ACCORDION ENSEMBLE of not less than six players. Prizes: First Trophy, Second £3/3/- donated by King and Kings. Entry fee 2/- per performer.

NEW MUSIC

"Fantasie Etude" is the test piece for the 1962 Accordion Day Virtuoso Contest (a section of the Annual Accordion Championship under the auspices of the N.A.O. of Great Britain).

This composition allows a musician to show what he can do on the accordion, in contrast to a good many pieces of music written for the same purpose, which allow our accordionists to show what they can do with the piece of music. The difference should be obvious: The player must approach Fantasie Etude from the musical side first; his finger and bellows technique must be perfect before he plays the first bar.

This Fantasie Etude could well become a mile stone in the history of accordion music. The composition, in ternary form with a free dialogue in the middle section and an interesting bass part in the coda, has everything a piece of music should have. That includes good counterpoint — even the chords of the bass part are used as counterpoint; interesting development and variation in both hands; novel rhythms and accents; very original cadences at the end of the sections; and above all, it is satisfying to play. A word of advice to our budding virtuosi: knowledge of music written in this century (Stravinsky, Bartok, Hindemith and others) will be an advantage before you tackle this piece.

The composer of Fantasie Etude is Professor Alfred Nieman, professor of composition and piano at London's Guildhall School of Music, and his works

have been published by Augener, Leugnick, Anglo Continental and others.

Two good scores for accordion orchestra have been published by Regina-Verlag, Germany. "Ein Stueckchen Wien," by Herbert Kuster, arr. Bruno Hartmann for four accordion parts and a bass-accordion part, reminisces about the good old days in Vienna, in waltz time, of course. After 24 bars in G it moves to E flat, and the trio is in C. Medium grade of difficulty, of four minutes duration.

"Four Old Folk Dances," by Bruno Hartmann, are written also in five parts, as above, but with percussion. The first in fairly fast 4/4 time is a sailors' dance, followed by a reapers' dance in 3/4 time, a cobblers' dance in moderate polka tempo, and lastly, a wine festival dance in a smart 6/8 rhythm. Not very difficult, playing time about 9½ minutes. Each dance could be taken out of its context as an encore of about 2½ minutes. Bruno Hartmann writes a good arrangement for accordion groups, and both these scores should sound well even when played by less experienced groups.

Available in Australia approximately April, 1962.

"EAST LYNNE" SYDNEY SUCCESS

Victorian Melodrama, "East Lynne," has had a good run since it opened at the new Music Hall Restaurant at Neutral Bay, Sydney. Mrs. Lorna Miller, wife of the director of the music hall, entertains guests on the accordion, with husband George playing the violin.

ACCORDIONIST WINS QUEST

Miss Mabel Nelson, the musical director of Swallow's Talent Quest in Melbourne, finds many of the finalists and winners play the accordion. Latest of these was Joe Mairano, a 14-year-old Brighton lad, who received his prize of £100 in the Junior Talent Quest in December. Joe and his brother Tony are both promising accordionists with a bright future before them. Following his win, Joe appeared on HSV7 in the evening variety show, "Merry-Go-Round."

SOLUTION TO CROSSWORD No. 5.
ACROSS: 1, Manuel de Falla. 7, Rameau. 9, Cornet. 10, Snare. 11, Even. 13, Anon. 14, Rest. 15, Berg. 16, Bind. 18, Aria. 20, Avon. 21, Stac. 22, Odour. 24, Tattoo. 25, Romain. 26, Richard Wagner.
DOWN: 1, Morgenblatter. 2, Number. 3, Eras. 4, Floe. 5, Lining. 6, Anton Bruckner. 8, Unit. 9, Crab. 12, Nevin. 13, Arsis. 16, Bostic. 17, Dido. 18, A Dur. 19, Attain. 22, Oona. 23, Rota.

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MASTERY OF THE BASSES by N. Zellor/Nunzio	17/6
MELODION TUTOR by J. Reilly	6/–
ART OF PLAYING DIATONIC BUTTON ACCORDION, Valentin	6/–
FORBES GRAPHIC METHOD FOR BRITISH CHROMATIC ACCORDION	5/6
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ACCORDIONIST IS APPOINTED THE FIRST PRINCIPAL OF NEW PERTH COLLEGE

James H. M. Atkinson, Principal of Perth College of Music.

Well known National Accordion Organisation Council member, James H. M. Atkinson, is the first Principal of Perth College of Music. Mr. Atkinson's musical career commenced at the Adelaide College of Music and as a professional musician he has played in many States including an engagement with the A.B.C. in Tasmania. For some years he has been a Senior Music teacher in South Australia and in 1960 was appointed a Regional Director of Music. He is widely known as a stage, radio and TV artist and in 1961 was appointed an official examiner for the Australian College of Accordionists in Queensland and South Australia.

Mr. Atkinson takes to Perth a vast musical experience, an exact knowledge of teacher training technique and the benefits of many years in close association with outstanding musicians on the stage, radio and TV. When appointed to Perth, Mr. Atkinson said "I hope to be able to establish a vigorous branch of the N.A.O. in Perth and will welcome the support of all accordionists and teachers. I have already been promised the support of the accordion teachers on my staff who are Mr. Larry Iskra, Mr. Giancarlo Gianatti, and Mr. Victor Mestichelli. I hope to receive similar support from independent teachers in W.A. as the N.A.O. aims to promote accordion interest for everybody."

The National Accordion Organisation of Australia

The National Accordion Organisation of Australia is a member of the World Confederation Internationale des Accordeonistes (C.I.A.).

President of C.I.A. is Dr. Hans Buscher (Germany). Federal President of N.A.O. of Australia is Mr. H. J. Green. The N.A.O. is controlled by a Federal Council of ten members from various States.

AIMS AND OBJECTS

1.—To promote modern methods of teaching the piano accordion and to provide an advisory service to teaching faculties.

Achievement: The AUSTRALIAN ACCORDION TEACHERS' GUILD has been established under N.A.O. sponsorship. It provides opportunities for discussion, arranges conventions and serves as a research bureau.

2.—To stimulate higher standards of musicianship among students.

Achievement: THE AUSTRALIAN COLLEGE OF ACCORDIONISTS has been established and is conducting regular annual examinations in accordion playing. It has been affiliated with the British College of Accordionists and has adopted its complete syllabus of grade examinations.

3.—To encourage a high standard of performance.

Achievement: Accordion Festivals are already being held regularly in two States of the Commonwealth. These are expected to be held in each State shortly and ultimately a regular series of National Festivals will be sponsored and shared by the capital cities of Australia. Two overseas scholarships have been awarded and others are offered.

National Accordion Organisation Plans For 1962 Expansion

Last year saw the N.A.O. of Australia's most successful series of activities which culminated in two most successful Festivals at Brisbane and Adelaide in which a National Grand Champion Accordionist of Australia, John Zdysiewicz (S.A.) was announced and Queensland's Miss Irene Phillips became "Miss Accordionist of Australia." In accordance with N.A.O. policy, Australia wide competitions are held each two years so that the next Grand Championships are scheduled for 1963. However, 1962 may see the formation of a complete branch in New South Wales and plans are at present under discussion for the first Sydney N.A.O. Accordion Festival. A branch of the N.A.O. will also be formed this year in Perth, W.A. It is hoped that the first W.A. Accordion Festival can be held by the end of 1962 or the beginning of 1963. State Championships may be held also in S.A. and Queensland. Invitations are also extended to Victorian Accordion Teachers who are interested in forming a branch of the N.A.O. in that State and, if sufficient interest is forthcoming, an Accordion Festival could be held in Melbourne.

Apart from Competitions and Festivals, the Australian College of Accordionists will conduct examinations this year in all States of the Commonwealth and competent examiners are being appointed to the Examination Board. Branches of the Australian Accordionist Teachers' Guild will be set up automatically when each State Branch of the N.A.O. is constituted. It is hoped to have an Australia wide Convention of the Teachers' Guild in 1963.

The N.A.O. of Australia has issued a colorful brochure and this, together with details of membership, may be obtained on application to the National Accordion Organisation Federal Secretary, Suite 63, C.M.L. Building, 118 King William Street, Adelaide, South Australia.

FIRST STATE BRANCH OF N.A.O. MEETS IN S.A.

Standing (l. to r.): Messrs. John Mackenzie (Federal Council Member), Kevin Bradfield, Laurie Fardon, James Atkinson, Ron Rydel, Charles Rich, Cornelius Pico, Zino Morabito and Ted Sundstrom. Seated (l. to r.): Mesdames Lily Dixon, Ida Horner, Miss Marian Davies (Public Relations Officer), Messrs. Harry J. Green (Federal President), Henry Malkin (State President), Mesdames Adelaide Quinn, Percival and Gwen Hepworth.

This article by one of Great Britain's foremost teachers will be of interest to our Eisteddfod competitors and is printed here with kind permission by "Accordion Times" London.

WHEN TO TACKLE THAT TEST PIECE

By JAMES SEXTON

The basis of this article is a query from a reader: "Now that Music Festival and N.A.O. Contest Test Pieces are being chosen and announced many months before the date of their use, can you give some words of advice to a would-be competitor on how to tackle the set piece in which he is interested, with an eye to making the most of the available time?"

This, I think, is a very sensible question. I have noticed an increasingly longer gap appear in between the announcing of Test Pieces, and the date of the Contest or Festival for which they are set. In some cases this gap has been one of nearly a year.

People faced with this problem seem to treat it in two different ways, in the main. A strong school of opinion says that one should not begin to work on a piece until quite near the date on which it is to be used, otherwise staleness sets in. There is some truth in this.

Other thinkers maintain that you should begin to practise a piece as soon as you know its title. Having to learn it at the last moment, they say, will cause your work to be done with a sense of urgency and strain (and you will probably muck up the performance through nerves, anyway!).

There is sense in this, too, and if I had to subscribe to either of these two viewpoints, I think I would to the latter. The risk of staleness, though it is ever present this day, is not such a dangerous risk as that of nervous tension brought about by rushing the learning process.

Ideally, however, I would compromise between these two schools of thought. Even if the set piece for your Festival, exam or contest is made known six months or more before you have to actually perform it, buy a copy at once and start work on it. Do NOT, however, start work with a view to finishing it!

In the first few weeks aim only at being able to play the notes through with no faults, hesitation or doubts, both hands together, and **at the slowest of speeds.** This will entail fingering the entire piece, marking in bellows indications and generally overcoming the purely mechanical problems.

When this has been done and you really KNOW that you have no uncertainties or "awkward patches," congratulate yourself on having achieved your objective and leave the piece alone. Leave it utterly and completely alone. Don't touch it, play it, look at it or even have it in your music case. Ignore it. Forget it. Immerse yourself in other work for a period at least as long as you took to master the technical essentials of the piece.

After this resting period you will find that you will return to the piece refreshed mentally, and (if your early work has been properly done), free from any worries or doubts about your ability to play the right notes at the right time with the right fingers.

Your next objective should be to bring the piece up to, say, two-thirds of its metronome speeds. Again do this gradually. Rushing the process, especially when tackling something of the "Flight of the Bumble Bee" or "Ball-scene" character, can be disastrous. Just content yourself with adding one metronome notch each couple of practice sessions. Never move to a faster tempo until you are perfectly relaxed whilst playing the earlier one.

When this has been done, leave the piece alone again. This second stage will probably have been a slightly shorter one than the first, or not quite such a long break will be necessary after it.

The third set of practices should not be centred so purely on technique as the earlier two. Keep now to the same speeds, but really think hard about dynamic markings, phrase climaxes, ends of phrases, rubato and the thousand and one details that constitute a musical rather than a technical performance.

When the music goes back into its drawer at the end of these practising periods you should have in your mind and at your finger tips a clear picture of the musical structure of the piece, framed, as it were, with a completely solid and confidently satisfying feeling of technical adequacy to bring off in performance all that is needed to project that picture to the audience, adjudicator or examiner.

I suggest that at this juncture you have the longest of breaks, because the final assault on the piece is about to take place, and should start not too long before the date of your exam, or whatever big occasion it is.

Bring the piece up gradually to the metronome speeds, and if it is a very fast piece, bring it up to a slightly faster rate. I suggest this because if you can play such pieces at faster tempo than necessary, you will know that you can do more than is actually needed of you and be able to relax completely when you perform at the original speed.

Never forget the musical points in this last speeding up process. They must now be as much part of the performance as putting the accordion on to start with.

For the weeks immediately preceding the "great day," play your piece or pieces as often as possible to people. An audience of one in a small room is just as worrying as an audience of thousands in a concert hall if you are inclined to worry, so remember that a series of perfect performances to Mum, Mrs. Jones and the girl friend singly or en masse will build up confidence for the actual performance to the adjudicator.

One word of warning here. Do not be in a hurry to give these private recitals, or public rehearsals, whichever way you look at it. If you launch yourself into such a performance before you are thoroughly ready for it, you are liable to break down or make bad errors. This will be disastrous to the confidence you have taken such pains to build up, and will put you right back where you started, with the added knowledge that you have actually, at one time, "gooed the piece up."

ACCORDION OVERSEAS

NEW ZEALAND

Rosemary Hewstone Melody Makers have finished their contract for 22 performances at the Sound Shell on Caroline Bay, Timaru, with two shows daily for 11 days. Big audiences varying from 8,000 to a record of 20,000 per show voted the entertainment tops. Bookings for 1962 are heavy, reports Mrs. Hewstone, and a number of Rosemary's pupils are preparing for competitions. Rosemary and Sheila Quemard, piano accordions, with Doug Walker, trumpet, were booked for the Boxing Night floor show at New Zealand's exclusive Hydro-Grand Hotel. Sheila gained second place in last year's competitions.

ENGLAND

Toralf Tollefsen has decided to return to his native Norway. He came to London in 1936 for a B.B.C. engagement and to play in the C. B. Cochran Show, Streamline. He was President of the National Accordion Organisation of Great Britain since its inception, and his work for this organisation is greatly appreciated by its members.

Courses in harmonica, recorder, melody bells and rhythm instruments were given at the last Teachers' Camp at Worcester College, Oxford, during August. Director of Studies was Dr. Leslie Russell, Director of Music for the London County Council. Instructors included A. W. Rowe and Gareth Walters, co-authors of the "Harmonica and Recorder Teachers' Manual," and some of Britain's younger composers.

U.S.A.

The American Accordionists' Association has again commissioned a world renowned composer to write a work for accordion. The commission was accepted by Alexander Tscherepnin, whose operas, ballets, symphonies and chamber music are often performed in Europe and the U.S.A. He wrote a "Partita" in four movements which is now in print.

The American Accordionists' Association itinerary amply displays the ambitious programme of this group. By far the biggest project this year is the International Accordion Invitational Tournament, which will be held on June 23 and 24 at the Commodore Hotel in 1962. This invitational tournament is open to both professional as well as amateur accordionists of the United States and the rest of the world. It promises to bring players to compete for its first prize of 1,000 dollars, a second prize of 500 dollars, and a third prize of 250 dollars, plus the International Cup, establishing the winner as the International Champion.

It is expected that the contest will be conducted during a two-day event just prior to the National Music Trades Convention, and that the final play-off between the three top winners will take place at Carnegie Hall on Sunday evening, June 24. Definite rules and regulations governing the performance, etc., are being set up.

The president of the American Accordionists' Association, Joseph Biviano, has selected an A.A.A. composition entitled Prelude and Scherzo, by Eugene Ettore, as the required composition for the contest.

Itinerary of Accordion Events of the A.A.A.

March 18, 1962: Town Hall Concert, New York City.
June 1-3, 1962: North-eastern Accordion Festival, Brickman Hotel, So. Fallsburg, N.Y.
June 23, 1962: International Accordion Invitational Tournament, Hotel Commodore, New York City.
June 24, 1962: National Championship Accordion Contest, Hotel Commodore, New York City.
June 24, 1962: Sunday Evening, Carnegie Hall Concert.
July 28 and 29, 1962: National Olympics Accordion Contest, Pick-Carter Hotel, Cleveland, Ohio.
July 29, 1962: Gala Concert, Cleveland, Ohio.
July 28 and 29, 1962: Accordion Convention, Cleveland, Ohio.

CANADA

One hundred and forty one Girl Guides held their second music camp at Doe Lake under chief instructor Hettie Smith. The guides live under tents, cook their own meals, swim, canoe, and make music. There were six groups under six instructors: vocal, recorder flutes, melodicas, piano accordions.

* * *

A restaurant in Soestdijk, Holland, features a trio of accordion, saxophone and drums. Nothing unusual about that, except that the players are robots. The futuristic exterior of the "players" hides an assembly of nuts, bolts, resistors and relays, and a coin in the slot sets them in motion. They were depicted in the Melbourne Sun News Pictorial last December with the comment: "As long as they're well oiled these music monsters should never miss a beat or get out of tune."

NEWS AND NOTES FROM THE COMMONWEALTH MUSIC CENTRES

PERTH

In January, Mr. Harry J. Green opened the Perth College of Music in Hay Street. Principal is Mr. James H. M. Atkinson; Registrar, his wife Iris. We understand an arrangement was made with Mr. Harry Bluck under which the premises of the former Keyboard Kollege in Barrack Street are taken over by Perth College of Music, and most of Mr. Bluck's teachers joined the new College.

Peter Piccini has had two further records released in Australia; both are extended play 45 records on Cetra label. The new records are accordion soli: CEP 0533 with Tarantella Serafini, and Scampy's Polka, both by Piccini, Elvira (Deiro) and Ole Guapa (Malando); and CEP 0534 with Vieni-Vieni, Rosina, Cumana, and The Train (Fancelli).

Peter had previously recorded three records for Cetra in Italy, namely, CEP 0501 with Chattanooga Choo Choo, Tico Tico, Body and Soul, Moonlight Serenade; CEP 0502 with 12th Street Rag, Colonel Bogey, Tiger Rag, Flight of the Bumble Bee, and A Media Luz; and CEP 0503 with Aussie Polka, Tarantella della Nona, Sera sull'aia, and Festa Tirolese. Two of these pieces are Peter's own compositions: Aussie Polka and Tarantella della Nona. Peter reports that his schools still keep him busy and that there is plenty of work for him playing in public.

NEW SOUTH WALES

Studio Weiss reports that the annual party held in February at the Irish Cultural Centre drew more than 300 people. It was the fifth party given by pupils of the Studio and seems to become quite a social event. Among the promising players heard during the afternoon were Michael O'Brien, Erika Kucan, Larry Evans, Anita Beuthien, Adrian Guido, the Wunderlich sisters, Erwin Oswald, Carol Stevenson, Ross Castorina, Blanka Koski, Dieter Mylius, Vivian Petrous, Henry Feiner, Zita Weber, Anders Nielsen and George Babich. Scholarships were won by the three most advanced pupils, Joe Campisi, Barry Thompson and Arthur Jones.

The afternoon's programme opened with an Overture played by the senior orchestra under Otto Weiss, followed by the junior orchestra conducted by Blanda Weiss. The Hohner Accordion Quintet played music of lighter vein, including some rock and roll, and then followed the Studio's dance band under Maurice Sasso, with members Ingrid Beck, Jan Thorne and Pam Campbell.

It is a feature of the Studio party that every pupil receives a gift and that everyone present partakes of a sumptuous supper provided by the Studio. The chef thinks it was good as there wasn't a crumb left over.

Blanda Weiss draws attention to one of her most promising pupils, Anita Beuthien. This young lady was born in December, 1950, and began taking lessons in February, 1959. In the short time since she began playing the accordion, Anita has chalked up a record in Eisteddfod performances which would be hard to beat. She gained:

ANITA BEUTHIEN, Sydney.

1st prize, 1959 Wollongong Eisteddfod, 10 years and under.

1st prize, 1960 Sydney Eisteddfod, quartet, open.

2nd prize, 1960 Sydney Eisteddfod, 10 years and under.

2nd prize, 1961 Wollongong Eisteddfod, duet, open.

2nd prize, 1961 Wollongong Eisteddfod, quartet, open.

1st prize, 1961 Parramatta Eisteddfod, 12 years and under.

2nd prize, 1961 St. George Eisteddfod, 12 years and under.

1st prize, 1961 St. George Eisteddfod, 14 years and under.

1st prize, 1961 Sydney Eisteddfod, 10 years and under.

1st prize, 1961 Sydney Eisteddfod, 12 years and under.

The Sydney Piano Accordion Orchestra under Garry Marks has been signed up by the North Sydney Council to play a monthly concert at St. Leonards Park during the summer season. All concerts will be Sunday evening, 8-9.30 p.m., free to the public. Some of the dates this year have had to be postponed because of rain; forthcoming concerts will be March 18 and April 15.

Lou Campara and his group can be heard nightly at the "Alouette" in George Street; Enso Toppano at Miller's Hotel at Manly; and Alf Luciani and his boys are back at the Civic Hotel.

ADELAIDE

Adelaide College of Music sends this impressive list of examination passes:

Results of annual music examinations conducted by the Australian College of Accordionists in Adelaide recently among students of teachers accredited by the National Accordion Organisation of Australia were announced recently. Most successful teachers were Charles Rich, Henry Malkin, Fred Sellers, Ted Sundstrom, Cornelius Pico, Arthur Verco, Lily Dixon, Ida Horner, Gwen Hepworth.

Grade 1—Honours: Bartlett, Peter; Brown, Helen; Carius, Gertrude; Cooper, Pauline; Cowling, Dennis; Curnuck, Lester; Duffy, Margery; Fry, Janice; Gilbertson, Maureen; Harkins, Linda; Hay, Robert; Hilder, Valda; Hill, Robert; Iannos, George; Jenner, Wendy; Lawrence, Heather; O'Donnell, Arline; Pansini, Domenico; Petkovic, Mirko; Sarris, Peter; Saunders, Maureen; Scott, Suzanne; Seccafien, Roy; Slee, Robert; Stone, Michael; Webb, Alan; Whinney, Jean; Winfield, Maxwell.

Grade 1—Credit: Aird, Lynette, Albanese, Pio; Andriessen, Maria; Baldock, Sandra; Bartlett, Neville; Bauer, Lorraine; Centofanti, Bruno; Cieslak, Barbara; Cimicky, Ruth; Clarke, Bernard; Clayton, Peter; Cole, Robert; Czerkawski, Margaret; Evans, Roger; Evans, Sharon; Fairman, Edward; Frearson, Anne; George, Christine; Grodzki, Ryszard; Hall, Geraldine; Harris, Pauline; Harris, Peter; Harris, Ronald; Hill, John; Hillman, Darryl; Ingram, Jennifer; Isted, David; Jenkinson, Jeffrey; Karchinsky, Gail; Keresztes, Zoltan; Keyte, Valerie; Knapman, Bruce; Krzeminski, Rita; Kuznecof, A.; Lienert, Graham; McGowan, Ruth; McInerney, Glenys; Miller, Jillian; Morris, Geoffrey; Moscon, Ottorino; Nosek, Anna; Nyenhuis, Michael; Pasitschnyk, Denys; Perry, Brian; Rowler, Diane; Saunders, Geoffrey; Schapel, Maxine; Schuetz, Barry; Seipolt, Kaye; Shearer, Catherine; Shippen, George; Simon, Gabriele; Smith, Rodney; Stevens, Joy; Strugnell, John; Taylor, Cheryl; Thomas, Dilys; Thwaites, Margaret; Tofan, Petre; Traeger, Marilyn; Traeger, William; van Pelt, Ronald; Wilson, Cherily; Wojtkow, Rita.

Grade 1—Pass: Barnafi, Leslie; Beal, Lawrence; Bowyer, Malcolm; Bubner, Wayne; Cherry, Peter; Coombe, Grant; Croft, Josephine; Ditrich, Ian; Eiternick, Myrna; Georgio, Bruno; Jay, Melville; Krouwel, Gerda; Mellor, Max; Miller, Jennifer; Murdoch, Catherine; Njegovan, Vera; Odgers, Sandra; Paparella, Neil; Pillar, Trevor; Pinnock, Christine; Shrimpton, Beryl; Teigesser, Chales; Thompson, Stephen; Tidswell, Michael; Trowse, Carolyn; Vaux, Rosemary; Vella, Margaret; Wall, Marlene.

Grade 2—Honours: Adcock, Diane; Bencic, Marina; Fry, Janice; Kadow, Beverly; Petkovic, Mirko; Rannamae, Ardo; Rylatt, Dennis; Saunders, Maureen; Scadding, Philip; Taylor, Marlene.

Grade 2—Credit: Baida, Marianna; Baker, Julia; Baldock, Sandra; Candy, Peter; Doroszewicz, Mary; Duffy, Margery; Dunstan, Terrence; Faraguna, Mary; Farrington, Victor; Hilder, Valda; Hudson, Barbara; Iannos, George; Jantke, Trevor; Lankenau, Jochen; Lucas, Anne; Mandryk, Mykola; Mandryk, Slawka; McConnochie, Arthur; McCooke, Bridie; Pansini, Domenico; Pendle, Raelene; Schembri, Lynette; Schulz, Sonia; Simon, Gabriele; Stankiewicz, Peter; Steadman, Penelope; Stone, Michael; van Pelt, Ronald; Wilkins, Philip; Youels, Patricia.

Grade 2—Pass: Brinkworth, June; Czechyra, Zbigniew; Farrington, Gloria; Gabrielli, Louisa; Isted, David; Keyte, Valerie; Kopelman, Cheryl; Nemeth, Alex; Olssen, Margaret; Sammut, Alexander; Todd, Elaine; Tofan, Petre; Wotherspoon, Russell; Zarcinus, Bernhard.

Grade 3—Honours: Boyle, Ian; Farrer, Allan; Goodwin, Elizabeth; Miller, Helen.

Grade 3—Credit: Bird, Patricia; Crawford, Eileen; Downie, Shirley; Fry, Janice; Kadow, Beverly; Kroehn, David, Robinson, Neta; Tarca, Peter; Thomas, Kay.

Grade 3—Pass: Bourne, Ian; Bourne, Ray; Candy, Peter; Downie, Irene; Fedderson, Hildrun; Harkai, Arbad; Hauschild, Lynette; Hilder, Valda; Jasiunas, Violet; Penberthy, Raymond; Vasiliunas, Leo; Zakrzewska, Halina.

Grade 4—Honours: Buck, Arvo; Case, Carmel; Case, Clement.

Grade 4—Credit: Duleba, Maria; Eason, Gillian; Fry, Janice; Hilder, Valda; Juszczak, Ursulina; Liddicoat, Raelene; Mizing, Ieva; Sewell, John.

Grade 4—Pass: Charles, Margaret; Coe, Christine; Davey, Heather; Dunn, Robert; Jachnik, Ryszard; Jones, David; Mackinnon, Neil; Ortlepp, Judith.

Grade 5—Credit; Buck, Arvo; Sargent, Brendan.

Grade 5—Pass: Browning, Janet.

Grade 6 — Honours: Zdysiewicz, John.

Grade 6—Credit: Colegate, Malcolm; Garmory, Helen; Morgan, Marie; Sander, Elaine.

Grade 6—Pass: Conole, Michael.

QUEENSLAND

Queensland College of Music reports:

College students are showing a keen interest in the Wynnum Eisteddfod. They have entered for all sections: solo, duets, accordion band ensembles.

Students of Frank Jeffers, Maralyn Askin and Santa Coco, were received most enthusiastically when they played at a school concert recently.

The new senior accordion band at the College are in rehearsal, and amongst their repertoire are "The Barber of Seville" and selections from "My Fair Lady." Members of the seventeen piece orchestra are: 1st accordion: Noela Spooner, Lyn Brady, David Lee, Lyn Moore, Peter Boreiko, Suzanne Siemon. 2nd accordion: Graham Spicer, Christine Attrill, Jan Grey, Kerry McCall, Russell Lamb. 3rd accordion: Gary Campbell, Ray Ives, Julie Coupe, Malcolm Drysdale, Stan Gospos. Barry Howes is the drummer. Conductor, F. Jeffers.

With the interest of over 1,500 piano accordion students to look after, the Queensland College of Music Musical Director, Mr. F. Jeffers, states that he finds the piano accordion gaining more popularity year by year, and proof of this is in the

Redcliffe Accordion School Senior Band and its Principal, Mr. Frank Jeffers.

fact that the Director has found it necessary to engage additional staff to cope with the heavy enrolments for piano accordion in 1962.

Commended are A. Maxwell, J. Wutoh, Judith Nicolson, Colleen Learoyd, Diane Maxwell, Anders De Francis, Bernard Campbell, Arthur Gorrie, Esther Long, Annis O'Reilly, Lyn Osborne, Helen Preston, Judith Moore, Keith Miller, Donald Norman, Bronwyn Shields, Rodney Hutchinson, Noel Grummitt, Robert Romano, Uldis Cakurs, Grant Johnson, Mary Dusza, Harry Baumanis, John Swiatek, Elaine Backwell, David Dennis, Linda Bullock, Ron Clements, Wayne Adams.

Miss Spooner is very pleased with the progress of M. Harding, I. McCall, R. Pashen, R. Hair, John Kalinowski, John Maccarone, Eddie Holt, A. Clatworthy, Jan Brear, Glenys Walduck, D. Bevan, Maralyn Rolph, M. Dressler, Sheryl Barnett, Carl Currie, N. Morris, Kay Cavanaugh, R. Cahill, I. Gleadhill, P. Murase.

Miss Lynette Brady has recently been appointed piano accordion study teacher at our Darra and Cleveland branch schools.

Brisbane College of Music

Mr. Gino Zocchi, senior piano accordion teacher at the College, has entries in most sections of the forthcoming Wynnum Eisteddfod.

Gino reports that his senior band is combining very well and congratulates the following students on their enthusiasm and general progress: Leon Kurylo, Alfred Zocchi, Raymond Marchetti, Arthur Knight, Sheryl Lyle, Burton Garnet, Anthony Powlaczyk, Marina Superina, Vincent Folkman, Alex Kowalczuk and Mary Schmidt.

* * *

Brisbane accordion identity Mal Murphy, three times Tennis Champion of Brisbane, has turned professional. He combines his activities on the court with plenty of teaching, but reports that Miss Edith Low is no longer working in the studio, and that the branch studio at Surfers Paradise will move to Young Street, Southport.

He mentions 10-year-old Pamela Meeson, a promising pupil, who won second place in the Norman Park Eisteddfod on her tenth birthday; she was also placed among one of the four best players in the 14 and under section with her playing of Dance of the Comedians. Another 10-year-old, Frank Reynolds, has won two Talent Quests on TV at the Gold Coast and has played on Channel 7 TV, Brisbane. Bill Wallace and daughter Lynette are coming on steadily. Other pupils deserving mention are Patricia Winter, Warren Page, Bridgette Naczyk, Michael Howard, Brian Wruck, Maureen and Theresa Carroll and Beryl Hawkins.

Y.M.C.A. Music Club, Morwell, Victoria.

PIANO TO BUTTONS

By JIM BLAKE

My Progress on the Chromatic Accordion

This must of necessity be the last of these articles as I find now that my practising sessions are no longer consisting of finding new things and differences; in fact, just the practices of a player of about elementary standard, he knows what he has to do and just gets on with the job. For me to write of such experiences would just become a sort of monthly Mrs. Dale's diary for accordion students which would be most boring and uneventful.

I hope that some interest has been afforded by these articles, and that I have been able to point a finger in at least a tentative way in the right direction for any would-be converts to the button keyboard.

If any readers have actually been putting into practice what I've found out by trial and error and put down in this short series, I think it only fair to them that my future course should be outlined. I intend to push on right through the Wurthner tutor, but from this stage onward augmenting my study material with some of the studies from Hugo Herrmann's "Master Technique" (suitably re-fingered, of course), and some "relaxation" albums like the Jimmy Shand Waltz Albums, G. Romani's "Music from the West" and "Music from the Operas," and Allan's "Irish Accordionist."

I have chosen the Scottish and Irish albums because they are almost entirely made up of excellent material for developing right hand fluency and speed, with little to detract the attention on to the basses. Also I have recently discovered that Ricordi's catalogue includes many pieces fingered for both piano and button-key accordions. These must be investigated and made use of.

Professor Anzaghi's tutor, which I made use of earlier, I intend to bring back into practice, with some modifications of the fingering to suit the Wurthnerian idiom I have decided to adopt.

As much sight reading as is possible must be included in the musical diet. It is infuriating at the moment to be confronted with a piece of music that I could literally "play backwards" on the piano accordion and not be able to find even the starting button without a mammoth grope around!

Memorising, I have already started and find it easier than on the piano accordion. This, I am convinced, is because concentration on the keyboard itself and the finger shapes necessary for standard moves is deeper.

I am not sorry that I have "plunged in the deep end" as I have. The chromatic keyboard has its disadvantages. I do not claim that it is perfect. It has, however, two vast advantages that the piano keyboard cannot compensate for; they are its greater range and the greater interval one has under the normal hand span.

A few months ago my answer to the piano accordionist's perpetual taunt of "You can't do a glissando on the button accordion," would have been a defensive "No, but that's only a minor gimmick anyway." Now, however, having seen and heard Wolmer doing glissandi at a recent festival, I proudly claim that even that sore spot has become fortified and healthy!

The fact that Bobby McLeod has changed to buttons is significant; also that talented Shirley Davies from Cardiff won her area solo contest after only a few months on the chromatic accordion. Since the galaxy of European chromatic players that acted as an eye opener to the American public at the 1959 Championship, I hear that great interest is being shown out there, too, in the button accordion.

It is with some confidence that I predict a swing in favor of the chromatic accordion in the next few years, and in this prediction I want it to be perfectly understood that I am not belittling the piano keyboard in any way. The piano works of Liszt, Chopin, Busoni, and Rachmaninoff prove its possibilities.

The fact, in our own field, that piano accordion players often win the Coupe Mondiale is significant in proving the instrument's worth. Even so I hold firmly the opinion that, when developed and exploited, the button keyboard's superiority will be obvious. Remember that everything you can do on the piano keyboard can be done on the chromatic, but NOT vice versa.

—Acknowledgement to "Accordion Times," London.

Toots Thielemans

Few people in this country, apart from professional musicians, have ever heard the name Thielemans. The fortunate few who have heard him play the harmonica or the guitar (on records) are immediately aware of hearing one of the world's best harmonica players and one of the top musicians of our times.

Thielemans, a Belgian, was born in 1922 and had a very good and many-sided musical education which led him eventually to become a brilliant exponent on the guitar. From his late teens his fame spread to most European countries and he played with name bands all over Europe until Benny Goodman one day heard him and booked him to play with him and his band at the London Palladium. In 1950, when Benny Goodman gave concerts in Europe, he again engaged Toots Thielemans to join his band. In 1951 Thielemans went to the U.S.A. where, at first, he found it difficult to get jobs on account of the union rulings at that time. These difficulties were soon overcome, and in 1952 he joined the George Shearing Quintet and stayed with Shearing until 1959. A few weeks before Shearing came to Australia Thielemans left him and began freelance recording and took up an extended TV-N.B.C. engagement. He played many of the leading jazz spots in 1959, among them two weeks at the Basin Street East in New York with his own quartet. Then followed two weeks with the Arthur Godfrey Radio Show, and in 1960 an extended tour through Europe where he played for two weeks at the Club National in Stockholm (Sweden) and four weeks with various radio and jazz orchestras in Germany. During that time he also visited the Hohner factory in Trossingen, where his harmonicas are made. Then followed TV bookings in Montreal, Canada, and other well known jazz spots in the U.S.A.

JEAN TOOTS THIELEMANS

Toots Thielemans has been a favorite in many Down Beat and Metronome polls, and it is a pity that not more of his records are heard in Australia. To the best of our knowledge, only two recordings are released in this country, one of them a George Shearing LP in which he plays guitar in most tracks, but harmonica in only two. Other recordings made by Thielemans are:

Columbia LP CL-658. The Sound —The Amazing Jean Toots Thielemans.

Decca DL-9204. Time Out For Toots.

Riverside RLP-12-257. Man Bites Harmonica.

Signature LP. The Sound of Toots Thielemans.

There is also a single recorded in Sweden of "My Secret Love" and "Carry Me Back To Old Virginia," on which Toots whistles in unison with his guitar.

The records give an insight into the performer, a wonderful jazz player with a classical background as an ardent musician.

HARMONICA NEWS

Colin Kirby, who appeared on the front cover of our last issue, won first prize of £30 in the grand final of "Employees' Playtime." This popular session was broadcast from 5AD in December. Colin came to Adelaide from Birmingham, U.K., some eight months ago. He was twice winner of the British Amateur Harmonica Championships, and represented Britain at the Harmonica World Championships, where he came fourth. He is now with the Adelaide College of Music.

Larry Adler recorded the music to a film, "They Found a Cave," in Tasmania before leaving for overseas. He is at present writing music for a TV play.

Des Bettany, of Adelaide, reports that he is rehearsing a new harmonica trio. It made its first official public appearance over the Christmas holidays on NWS Channel 9 in Adelaide playing Malaguena. The trio is now building up a substantial repertoire.

Lionel Easton has recorded the background music for an

A.B.C. documentary about the "Sheep Country." The music was specially written for him and the Sydney A.B.C. Symphony Orchestra.

Merv Hall, live wire from the "Four Clefs," tells us that the quartet went to New Zealand with the Lonny Donogan Show and then settled in at well-known Sydney night club,

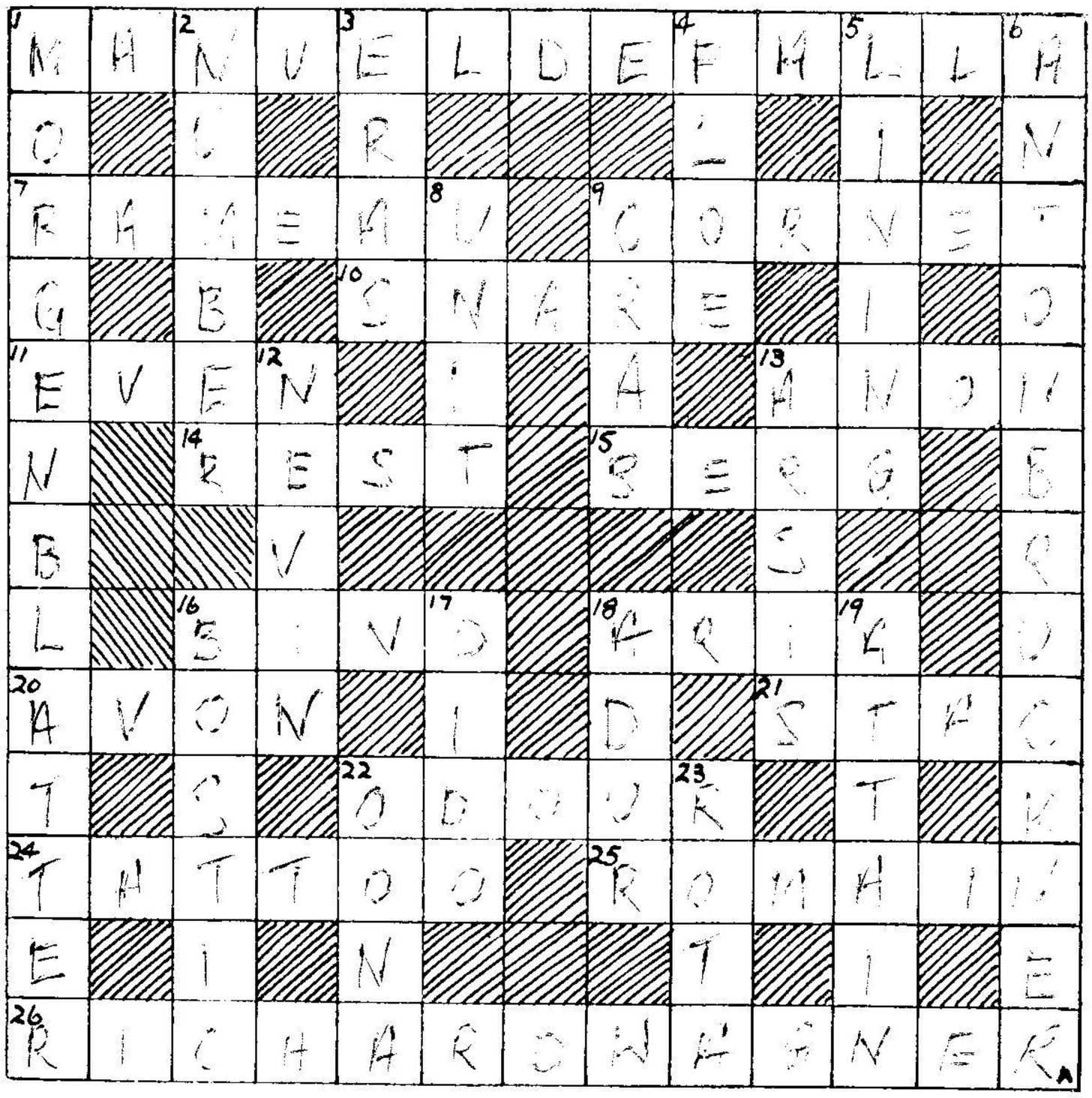
THE FOUR CLEFS.

Checkers. They were on Channel 7 in Melbourne during January.

Don't forget, closing date for entries in the International Harmonica Contest on Tape is August 31, 1962. All tapes must be sent to the F.I.H. Office, P.O. Box 160, Trossingen/Germany, by that date. The contest has had wide publicity in the 21 countries which make up membership of the F.I.H., and we learn that makers of tape recorders in some countries are issuing vouchers for a free tape recording to contestants.

THE AUSTRALIAN ACCORDIONIST

CROSSWORD No. 5



Solution on page 3

CLUES ACROSS

1. Spanish Composer of the "Ritual Fire Dance" (6, 2, 5).
2. French Composer born in 1893 (6).
3. Brass Instrument (6).
4. Type of Drum (5).
5. Not odd (4).
6. Composer not known (4).
7. Musical period of silence (4).
8. Modern German Composer (4).
9. Another name for a tie (4).
10. Operatic Song (4).
11. River closely associated with Shakespeare (4).
12. Abbreviation of Staccato—not often used (4).
13. Smell (5).
14. Military Music (6).
15. "Carnival . . . . . "is a famous overture by Berlioz (6).
16. Great Composer of Operas (7, 6).

CLUES DOWN

1. Waltz by Johann Strauss (13).
2. 17, for example (6).
3. Ages (4).
4. Field of floating ice (4).
5. Cover of an inner surface (6).
6. Austrian Composer (5, 8).
7. A single thing (4).
8. A ". . . . canon" is where the answering voice of the canon takes the melody backwards (4).
12. Composer of "The Rosary" (5).
13. Conductor's up beat (5).
16. Surname of jazz clarinettist with a very distinctive tone (6).
17. ". . . . and Aeneas" is an opera by Purcell (4).
18. German for "A Major" (1, 3).
19. Achieve (6).
22. Unusual christian name of Charles Chaplin's wife (4).
23. Another name for a musical round (4).

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This instrument with 26 piano keys is now available in Australia and costs £7/12/6. A larger professional model with 36 keys will be in all music stores by April. This will have non-rusting steel reeds and larger keys, and its range is practically 3 octaves f to e'''.

A tutor book for this Melodica has just been published in London and will be in Australia in April. Should your favourite music store be unable to supply please write to Kurt Jacob & Co., 42 Market Street, Sydney, N.S.W.

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"SINGABOUT" is the Quarterly journal of the Bush Music Club and contains 20 pages of Bush Songs and Recitations for you to learn.

●

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S.A. Visitor in Germany

Interesting news from Germany tells of the visit of Lecturer of Music at the Adelaide Teachers' College and Supervisor of the S.A. Education Department, Miss Patricia L. Holmes, B.A., A.U.A., to the German State School of Music at Trossingen. Miss Holmes had been to the Music Educators' International Conference at Vienna and was on her way to London. At the State School she met Adelaide College of Music student, Helga Kober, who won the 1960 Hohner Overseas Scholarship for Cadet Teachers. Miss Holmes was on a world trip as part of a Carnegie Grant, and is pictured with Dr. Holle, of the Wuerttemberg Ministry of Education. He was at the State School to attend the Annual Examinations of Teachers, and Miss Holmes was present as observer. Miss Holmes started her musical career with the Adelaide College of Music Choir before entering the Teachers' College in Adelaide.

QUEENSLAND ACCORDIONIST ENJOYS SUCCESS— AND FAN MAIL

Leo Mazzei, son of famous teacher Ossie Mazzei in Brisbane, has made tremendous strides last year and now ranks among the top players. You should see his fan mail! Father Ossie has what is probably the largest accordion school of its kind in Australia, considering his school teaches no other instrument and has no branches. There are 185 pupils enrolled at present, among them several who travel 150 miles for their lessons from Ballina and Lismore in northern N.S.W.

Ossie Mazzei will give a Recital at the Brisbane City Hall on May 16 with his teachers and pupils, featuring soli, duets, groups, and a symphonic accordion orchestra.

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